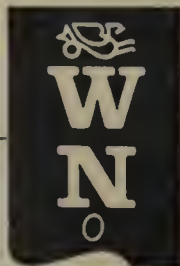


90th



intaglio

**anniversary of Massachusetts
College of Art, founded Nov-
ember 6, 1873, 33 Pemberton
Square, Boston**



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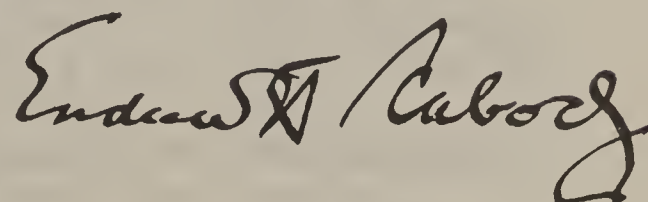
GOVERNOR PEABODY

In Massachusetts we are immensely proud of our pioneering record in education. We feel that the modern concept of education for all began in the Commonwealth of Massachusetts and has achieved its highest development here.

Through the years the Massachusetts College of Art has served to enhance and reinforce the Commonwealth's reputation as a leader in the fields of education and culture, and I take great pleasure in adding my congratulations on your 90th anniversary.

Sincerely,

Governor of the Commonwealth of Massachusetts



Mass. Art First in U.S.

90 YEARS AGO MASSACHUSETTS COLLEGE OF ART WAS FOUNDED AS THE FIRST INSTITUTION IN AMERICA FOR THE TRAINING OF ART TEACHERS

Thirteen years earlier, in 1860, art had been officially recognized as a necessary subject in the curriculum of the public schools in Massachusetts. The Massachusetts General Statutes of that year state:

"Algebra, vocal music, drawing, physiology, and hygiene shall be taught, by lectures or otherwise, in all public schools in which the School Committee deem it expedient."

This was the first legal authority in the United States to teach drawing in the public schools.

Since this historic event came at the time of Lincoln's election and the outbreak of the Civil War, it was promptly set aside for ten years.

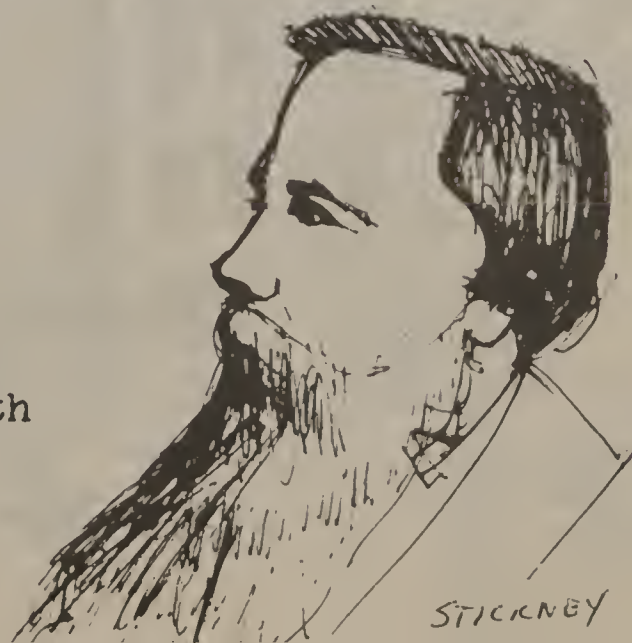
If any individual deserves credit for this legislation, it is Francis C. Lowell of the woolen mill empire, who justified art in the public schools as a practical matter. He said:

"It is already observed by manufacturers here that for any processes which involve a knowledge of the arts of design they are almost always obliged to engage Englishmen, Frenchmen, Belgians, Germans, or Italians."

In 1870, the 1860 statute was reworded, and "drawing" defined as "mechanical and industrial drawing."

A search for an administrator for this drawing program ended in 1871 with the appointment of Professor Walter Smith of London. The School Committee stated: "He will be placed in charge of the department of drawing in the Boston Schools (over)"

Professor Smith



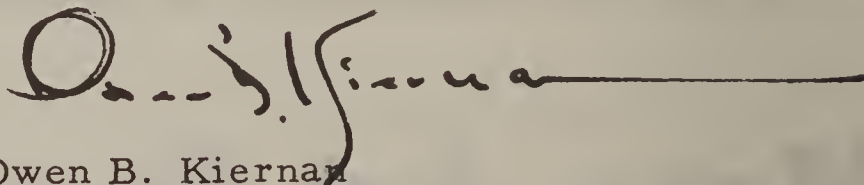
OWEN B. KIERNAN

It is a distinct pleasure for me to join with the citizens of the Commonwealth in saluting a truly distinguished institution on its ninetieth anniversary. Its uniqueness and its significant contributions to the Commonwealth and the Nation have established an enviable position in the family of institutions of higher learning.

In my contacts throughout the Nation, I am ever mindful of the reputation of the Massachusetts College of Art and its ever widening circle of influence both in the lay and professional communities.

It is both an honor and a privilege to extend heartiest congratulations to President Robert Bertolli and his staff as well as the Alumni and student body.

Commissioner of Education



Owen B. Kiernan

(cont.)

and also will give normal instruction to the teachers." He was also engaged by the state as its Director of Art Education.

In his first annual report, Professor Smith urgently requested funds for the establishment of a teacher training school. He wrote:

"We cannot do more than play with this subject of art education until we provide ourselves with the tools with which to

work at it, and then nothing will hinder the progress which will be made."

The Legislature immediately granted to the Board of Education the sum of \$7,500 for the purpose of training art teachers, and it also provided a portion of a building at 33 Pemberton Square on Beacon Hill for this purpose.

The school, then called the Massachusetts Normal Art School, opened its doors on November 6, 1873 to a student body of 86 "ladies" and 47 "gentlemen". The faculty numbered three professors and five instructors. Professor Smith himself was "Professor of the Theory and Practice of Art Education" and of sculpture. He said to a friend: "It is an experiment, only an experiment, but it must succeed."

In 1875 the school moved to 28 School Street where the first graduation was held on June 23, 1876. The Hon. Alexander H. Rice, Governor of Massachusetts, awarded the diplomas. His words seem modern in their philosophy:

(over)



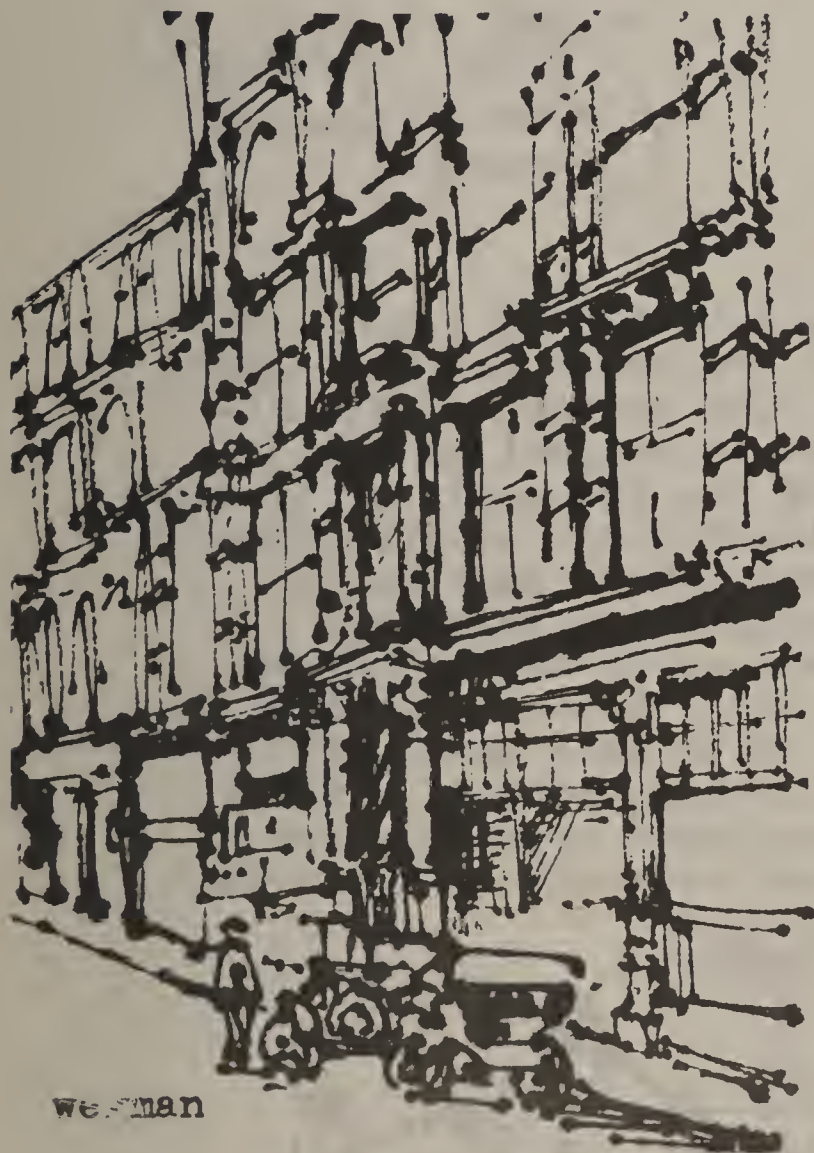
33 Pemberton Square

WALTER PISTON

The arts of painting and music have much in common, and the study of one can be valuable for the practice of the other. In this respect, and seen from this distance, my days at Normal Art appear to have been most rewarding, especially since I had the good fortune to have as teachers three fine artists, each a prominent painter and an extraordinary person. Those penetrating and salty comments of Ernest Major, Joseph De Camp, and Albert Munsell remain in the mind with growing significance after nearly half a century.

Composer, Professor of Music at Harvard

Walter Piston



that a somewhat correct knowledge of its principles and of their application is no longer the privilege and luxury of the few, but the necessity of the multitude."

In 1880 the school moved to the Deacon House on Washington Street in the South End, generally considered to be the handsomest mansion in Boston.

Increasing acceptance of the importance of art education made a larger building necessary, and in 1887 the building on the corner of Newbury and Exeter Streets, designed by the firm of

(over)

28 School St.

(cont.)

"This is the first "commencement", if we please to so call it, of the first normal art school in America....I think we shall easily see that we have attained to a state of social progress where art of some kind enters into almost everything that serves us in life, and

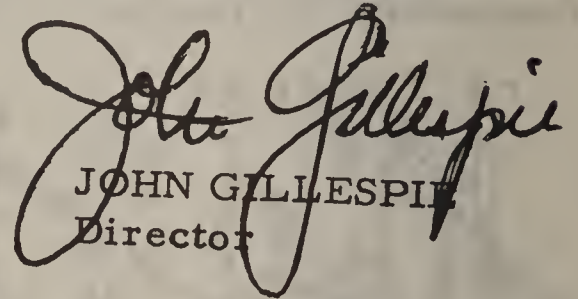
Deacon House



DR. JOHN GILLESPIE

As Director of the State Colleges in Massachusetts, I take great pride in being able to participate in the Ninetieth Anniversary of the founding of the Massachusetts College of Art. It is pre-eminent in education.

As the first public institution in America to initiate and impliment the concept of art training as an essential part of the education for all - the college set the pattern for all to follow. Not only does the Massachusetts College of Art have a glorious past, but the future promises even greater accomplishments.


JOHN GILLESPIE
Director

(cont.)

H.H. Richardson, architect of Trinity Church, was completed for the school. This building is now occupied by the Massachusetts Department of Education.

By the 1920's the Newbury Street building had in turn become too inadequate for the expanding curriculum and student body. The present building, designed by Henry and Richmond, was occupied in 1930.

Today, after 33 years, the crowded classrooms and congested

corridors attest to the acceptance of Professor Smith's experiment. The success of his experiment is evident in the careers of the thousands of Massachusetts College of Art graduates throughout America who have applied the teachings of this college to the betterment of our civilization. As Professor Smith once said, "The great civilizations of history are remembered primarily for their achievements in the arts."

200 Newbury St.



wegman

In The Future _ _

The past ninety years of Massachusetts College of Art history speak eloquently of the power of the interaction of superior faculty with talented students working together in an atmosphere of mutual concern with excellence, skill, knowledge and intelligence. Inevitably, in successive generations, the demands made upon the college have increased from many sources.

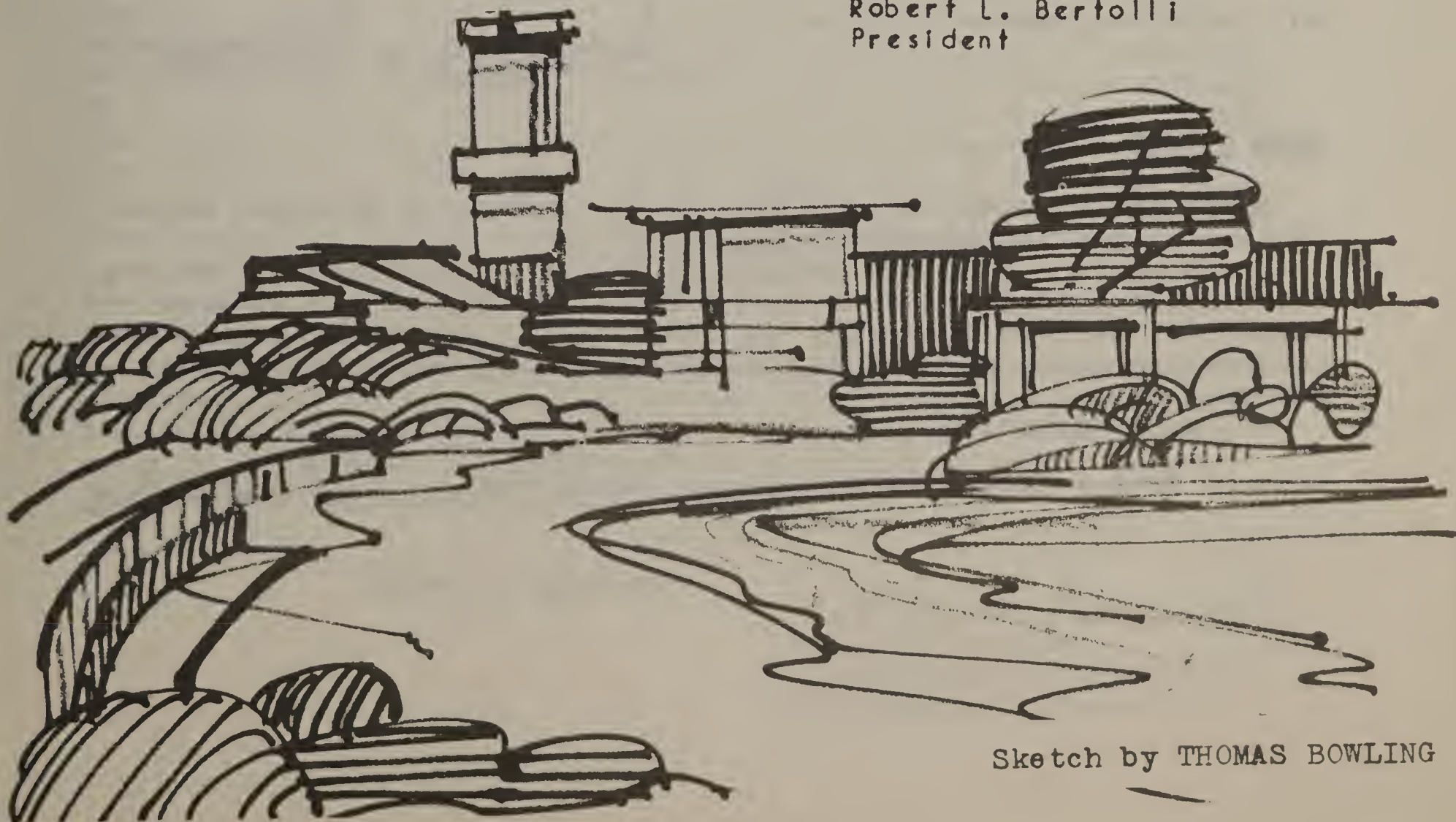
The present building, known as the finest art school structure of its kind in the country in 1930, is no longer adequate to house the needs of a college constantly alert to the demands of contemporary methods in art education in all of its phases as well as to the increase in numbers of students seeking admission. A growing national awareness of art and an ever-increasing call from education and business for highly skilled art personnel presents Massachusetts College of Art with a salutary climate for expansion and growth.

During the past few years a series of very detailed and serious studies have been carried on by highly competent firms with a view of preparing preliminary drawings for a new Massachusetts College of Art campus. The search for a site has occupied the administration, and success is imminent. In addition detailed curricula are ready for implementation in a graduate program for all departments as soon as space permits. Included in the plans will be every device for research in new techniques and teaching methods.

It is an exciting time for Massachusetts College of Art.

Robert L. Bertolli

Robert L. Bertolli
President



Sketch by THOMAS BOWLING

90th ANNIVERSARY LETTERS

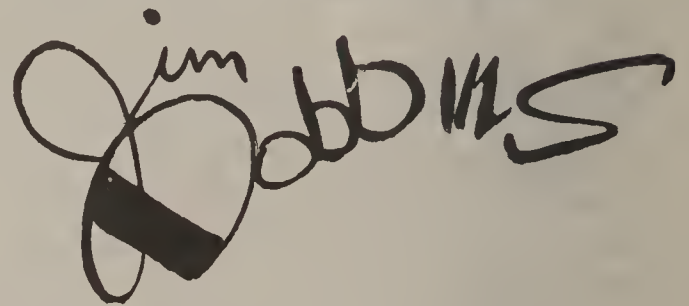
JIM DOBBINS

Here's to the old school, the first in the country! It has survived numerous wars, hurricanes and budget cuts. She even has survived four years of me, so I'm certain it will survive four years of you.

If I had my years at Mass. Art to live over (and I doubt if I could get in today) I'd treat her better because she deserves the best.

Take care of her for us.

Editorial Cartoonist, Boston Traveler

A stylized, handwritten signature in black ink that reads "Jim Dobbins". The signature is written in a cursive, somewhat abstract style with large loops.

ROBERT H. BLATTNER

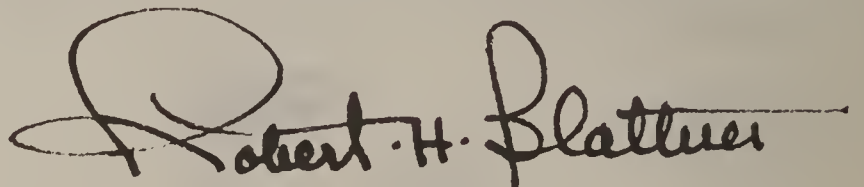
Happy 90th!!

My generation, having reached the Golden Fifties is supposedly occupied with vast and philosophical thoughts on Art. At the slightest opportunity we are apt to hold forth, as nauseum, on the "good old days."

Believe me, we have as much need to learn and reason to wonder as the veriest Mass. Art freshman.

The need for top talent and professional skill is critical. In its 90th year of great achievement we know M.C.A. can provide them.

Art Director, Reader's Digest

A handwritten signature in black ink that reads "Robert H. Blattner". The signature is written in a cursive style with a large, prominent initial "R".

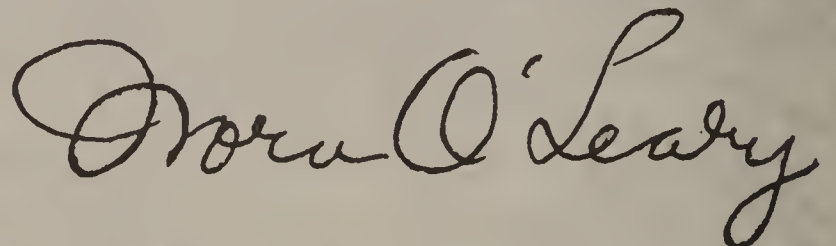
NORA O'LEARY

Thank you so much for inviting me to be part of the 90th anniversary of the Massachusetts College of Art.

For a girl, a good art background is most rewarding. It is the backbone of a creative woman and reaches far beyond the obvious commercial careers it trains one for. She is prepared to be a more interesting wife, a more imaginative homemaker and an inspiring mother.

All good wishes.

Pattern Editor Ladies' Home Journal

A handwritten signature in black ink that reads "Nora O'Leary". The signature is written in a cursive style with a large, prominent initial "N".

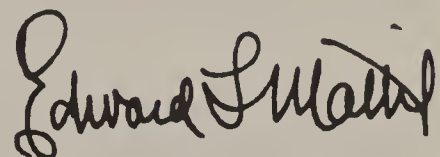
Mrs. John J. Smith

EDWARD L. MATTIL

It is a pleasure to send my best wishes to the Massachusetts College of Art on its 90th anniversary. I know that the entire membership of the National Art Education Association joins me in extending this greeting.

The Massachusetts College of Art has long been recognized as one of the most important influences in the development of the art education programs of this Nation. May your next 90 years be just as fruitful.

Head Department of Art Education
The Pennsylvania State University



D. ALEXANDER SEVERINO

It is a privilege for me to express my gratitude to the Massachusetts College of Art on the 90th anniversary of its founding.

An examination of the alumni rolls manifests the effectiveness of this institution over the years in the education of artists and educators.

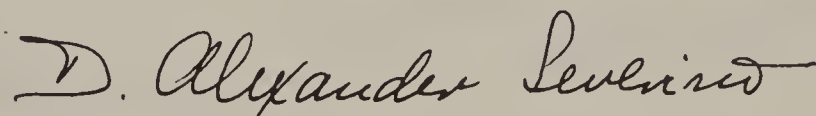
Please relay my best wishes to the members of the Faculty and the Staff of the College on this occasion

THE OHIO STATE UNIVERSITY

COLLEGE OF EDUCATION

Associate Dean


Professor of Art Education



DR. SAMUEL PINANSKI

As Massachusetts College of Art enters into its ninetieth year, it is a pleasure for me to extend my sincere greetings to this distinguished institution and to those who make up its current history. For some time I have been personally involved, as Chairman of its Board of Advisers, with Massachusetts College of Art and its present work and its plans for the future. Under the dynamic and energetic leadership of its seventh president, Dr. Robert L. Bertolli, this unique institution is entering into a phase of rapid expansion both in physical plant and curriculum development in answer to the ever-increasing demands made upon it by art education and the many instances in which art serves the cultural, business and industrial needs of the Commonwealth and the Nation.

Massachusetts College of Art has constantly been aware of its great responsibilities toward the art world, and I congratulate the faculty and students for the rare talents and enthusiastic zeal by which they are so eminently qualified to maintain and develop the greatness of this college.



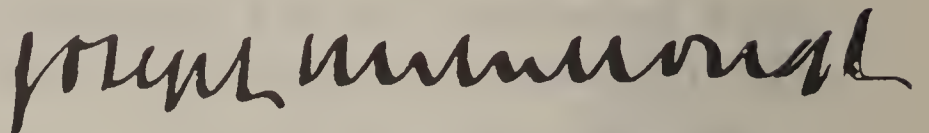
Dr. Samuel Pinanski
Chairman, Board of Advisers
Massachusetts College of Art.

JOSEPH McCULLOUGH

I am pleased to transmit the congratulations of the National Association of Schools of Art to the Massachusetts College of Art on the occasion of its 90th anniversary as an institution of higher learning. Much of the tradition and pattern of education in our country has stemmed from the schools of New England and the area of art education is no exception.

As a charter member in the National Association of Schools of Art the Massachusetts College of Art continues to offer leadership, and we wish the College success in the years to come.

Joseph McCullough, President
National Association of Schools of Art

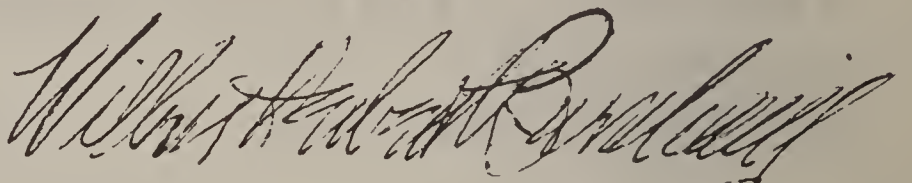


WILBUR HERBERT BURNHAM

As a proud graduate, I wish to extend my heartiest congratulations to the Mass. College of Art on the 90th Anniversary of its founding as the first normal art school in America.

To the distinguished group of artists and educators who through the years were and are members of the faculty, my sincere thanks and appreciation for all that they have achieved in making the College a notable school of art education.

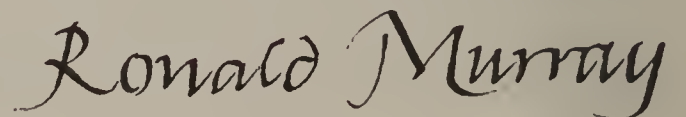
Stained Glass Designer
and Craftsman



RONALD MURRAY

Man, or school, on the observing of a 90th birthday deserves a respectful hats-off attention. It is timely then to acknowledge our debt to this school which sheltered each of us and earlier classes for four, not unresisting--but in the end, rewarding years. Since 1873 it has polished and brightened the base metal that entered here. To those patient alchemists who served as its teachers and counsellors we owe this expression of gratitude. It is also right to honor the founders who foresaw ninety years ago the wisdom of launching this school with little more than a few classrooms and a paint-daubed loft and who by dedicated effort succeeded in widening the scope and meaning of an education in art. Its graduates, matured and prepared from this experience, then moved into a Society within which both have achieved greater value.

Art Director, Houghton Mifflin Company



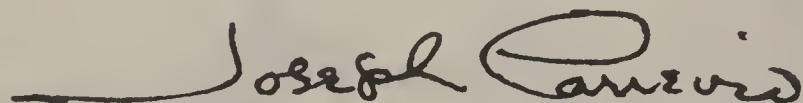
JOSEPH CARREIRO

In a world of constant and rapidly accelerating change, of rampant technology and of enormous unrealized potential, education must provide the key.

Institutions charged with the responsibility for the education of the artist will carry an even greater burden than in the past.

We need the artist's courage and insight, his awareness and concern for feeling, his willingness to respond to his visceral and intuitive sense in a world increasingly guided by "facts".

We can little imagine the technical needs of the next ninety years but the significance and role of the artist in the future must increase in direct proportion to the inhumaness of his environment.



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New Faculty...

Drawings by PETER FRASER
Text by JUDITH KAZUNAS



Gerard T. Amirian

TEACHES: General Psychology, Ed. Psych., Sociology, Advanced Psych.

BACKGROUND: born in Persia - raised in Boston - Boston Latin School, Northeastern, B.U., Harvard - rec'd Mus. B., M.A. in psych. & Ed. D. in psych. from B.U.

EXPERIENCE: C.O. artillery unit, 2 yrs. in U.S., 3 yrs. in Pacific - taught social science at B.U. - admissions work at B.U. research associate B.U. - office mgr. of engineering firm - research at Harvard in Case Method of Teaching

MOST EXCITING EXPERIENCE: Japanese air raids (on us)

INTERESTS: mountain climbing (Appalachian Mt. Club), skiing, poetry, music



Robert J. Andrews

TEACHES: T.E. Methods & Materials, Ed. in a Democracy, Advanced Crafts, drawing

BACKGROUND: born in Haverhill, raised in Dover, N.H. - Navy fighter pilot 2 yrs. - Mass.

Art, '49 (T.E.) - attended U. of N.C., Williams College, Keene State Teachers College

EXPERIENCE: taught and supervised public schools 13 yrs. - has done mosaics in Greek Orthodox churches in Lowell, Rochester and Dover, N.H., is

commissioned for work on dome of Montreal Greek Cathedral

FAMILY: married, 3 children - lives in Pembroke

OTHER INTERESTS: theater, music, basketball - main interest is teaching

the art market

This year we plan to make surveys of a variety of branches of the Art Market. In this issue we have looked into BOOK ILLUSTRATION.

walter lorraine

Walter Lorraine, a graduate of the Rhode Island School of Design, a noted book illustrator, and art director of the Houghton-Mifflin Publishing Co., discussed in a personal Intaglio interview various aspects of the illustration field in connection with an art school training.

He pointed out that the three prime requisites for an illustration career are an innate ability to draw, a working knowledge of typography, and a thorough awareness of reproduction techniques. The first, the ability to draw, can be advanced with drawing and illustration courses, and must be supported by the desire to create an original image. Courses in lettering and typography are vitally important to produce a feeling for the various design elements inherent in type styles. An awareness of reproduction methods is essential for the utilization of various processes to produce unique effects.

Mr. Lorraine stressed the fact that a young illustrator does not break into the field directly from art school. He should accept illustration jobs leading up to one-page and jacket illustrations, and resulting in a complete text illustrating job. The salary

Drawing by
Walter Lorraine



possibilities are almost unlimited. The two main systems of income for a book illustrator are from incidental drawings, which are paid for on a publication royalty basis, and from an even distribution of art work and text, in which case the artist and author are paid equally.

As far as Mass. College of Art is concerned, the best course to take in preparation for a book illustration career is either the painting course or the advertising course, depending on which aspects of such a career the artist wishes to emphasize. Either course would provide a reliable directional basis for the book illustration field with several related occupational possibilities. In either course, meticulous attention should be paid to drawing.

Polly McGrory

natalie norris

Drawing by JASON BERGER
from D. C. Heath's
Foundation Course in French



Some interesting and pertinent information about the illustrating and publishing of textbooks was given to us by Miss Natalie Norris, art director of the D. C. Heath Publishing Company, which concentrates on the publishing of textbooks for all age levels. In our interview with Miss Morris we tried to ask questions that you might ask if you were inquiring for a position with the publishing firm. The interview went as follows:

Q. Do you have artists employed within your company? Or do you engage free-lance illustrators?

A. The company does have some artists within the corporation, but the majority of the illustrating is done by free-lance artists. Layout work and some of the typography for the books are done by the artists of D. C. Heath. Incidentally, I interview and hire staff artists. A textbook may have several artists working on it simultaneously.

Q. What are the trends in textbook illustrations today in regards to the color and the type of illustrations used?

A. Primer readers and other texts for the lower grade levels are being done in full color. Books for the higher grade levels, especially those used in the study of language and science, use simple line drawings with one or two colors. Some of the science books and other specialized books are also using photographs.

In the field of the primer readers, contrary to the belief of many, realistic drawings are still used. They are done in a contemporary manner, but the "way out" abstract form of illustrating has not yet found its way into the field of textbooks.

Q. Can you earn a living at illustrating textbooks, and how do you break into the business?

A. The answer to the first question is definitely yes. An artist can make up to \$18,000 or \$20,000 for one textbook. This, of course, depends on the size of the book and the type of illustrations to be done. The work of the artist also determines the amount of money paid.

This brings us to the other question--how do you break in? To obtain a commission from D. C. Heath or any other company an artist must be among the best. An illustrator must be able to draw everything clearly, for good draftsmanship plays a major role in the decision of the art director. Another factor that is considered is the personality and the attitude of the artist. You have to be clever. You have to be not only an artist but also a business man and a diplomat. Along with this you must be reliable, for there are too many artists in the world for you to be unreliable. Since the deadlines are rigid one cannot take on more than he can handle.

Alice Ohanesian

gobin stair

Brush drawing
by Gobin Stair



On a sunny September day, the Executive Director of the Beacon Press went about his business in a small office off Joy Street in Boston. For Mr. Gobin Stair, book illustrations are a way of life.

The processes involved in book illustration are innumerable. After the drawing of the pictures come printing problems and promotion - both necessary to sell the book.

"You can earn a living at book illustration," stated Mr. Stair, "if you are versatile and talented." Of the types of book illustration, we know text-book illustrating best. Although this type of illustration is limited by cost and suitability, it may soon surpass any other type of book decoration. Costs, however, must be kept low and the number of illustrations limited.

Still another type is the drawing of diagrams for technical books. These must be accurately drafted and are therefore expensive. This accuracy also applies to medical books.

The field of book illustration is highly competitive. In order to break into the field, one must:

1. Foremost, BE ABLE TO DRAW!
2. Know what others are doing.
3. Know the problems of reproduction.

Book jackets are a specialty and, since the jacket is a selling point of the book, it must arouse curiosity and be able to stimulate the customer to buy it.

Mr. Stair, a graduate of Dartmouth, is a painter. While at Dartmouth he was a "workman" under Orozco when the great Mexican was painting his frescoes there. Orozco, Mr. Stair said, believed in doing things himself and didn't have assistants. But to have been associated with Orozco, whom he considers to have been one of the greatest artists of all time, was a priceless experience to Mr. Stair.

After graduation Mr. Stair did some advertising work, but "didn't like to go through the torture of conforming." He also attended the Art Students League in New York City.

Mr. Stair has illustrated many books, two of which are Gulliver's Travels, and Middle Passage. In his opinion, Maillol, Covarrubias and James Thurber are the best illustrators of our time. The latter's The Last Flower, he believes is a modern classic.

Mary Bellizia

ed emberley

Two woodcuts from
Ed Emberley's
latest book.



One of the most successful of today's children's book illustrators is Ed Emberley, a graduate of our own painting and illustration department less than ten years ago. Ed has ten books currently on the market, four of which he wrote himself. These include Night's Nice, Paul Bunyon, The Wing on a Flea, and The Parade Book. Another is in the process of being published. Ed also has a number of textbooks to his credit.

In the field of children's book illustration, the second book is the hardest to sell, Ed noted. It must surpass the first book, which, itself, must have been good to have been published. Succeeding books usually sell if the quality is equivalent to the first, for by this time an artist has begun to receive recognition.

When we dropped in at his 17th century home in Ipswich, Ed gave us several ideas on how to succeed in this highly competitive field. "When you start out, think of the market," he said. One must remember that he is trying to sell an idea to an editor and to an audience. In Mr. Emberley's opinion, the most important consideration of the illustrator who is trying to establish himself is communication. Publishers must know you, but more important, they must know your work. When we asked how he keeps in touch with publish-

ing firms, he showed us numerous examples of his "mailers", including decorative calendars, paper animals, and woodcuts which he keeps sending to most of the book publishing houses in New York and Boston. "You have to put your money out," Ed told us, "or you don't get the luck. I have great faith in the U.S. Mail -- it has made my career."

The one vehement "don't" Mr. Emberley offered was, "Don't get an agent." It is his belief that agents are not only unnecessary, but create problems, especially if the illustrator becomes successful.

Persistence and quality mark Ed's approach to illustrating, or as he stated, "You have to keep on working. Don't believe those who tell you it can't be done." This was one point about which Ed was especially emphatic, that at no time should the freelance illustrator be idle. Though he may not have scheduled work, it is important that the artist keep producing and constantly send out samples to all possible clients. As he phrased it, "The reason ninety-nine percent don't get ahead is that don't really try."

Nancy Sheehan

editorial page

class of 1967 It is enough to say that this year's freshman class of 144 was chosen from among over 800 applicants. Congratulations!

intaglio A folk tale tells the origin of intaglio printing: A knight, off to slay a dragon, stopped to embrace his fair lady. His varlet had just polished his suit of armor, but he had failed to clean the dirty fluid out of the fine ornamental designs that were incised into the metal. So the design on the knight's armor was printed on her frock.

This is the exact principle behind intaglio printing. The word derives from the prefix "in" and the Italian verb "tagliare", meaning "to cut", hence "intaglio": "to cut in or into". Etching, drypoint, mezzotint, and rotogravure are intaglio processes.

We think Intaglio is an ideal name for the magazine of an art college. It implies to us the cutting below the surface of things to get at truth and beauty.

The name was originated for the first edition last November by Brenda Atwood, of the class of 1963.

the failure of abstract expressionism

Art is communication. If the artist did not want to communicate, he would not make the effort to produce a painting. He would be satisfied to cherish his idea in his mind in its original form, for a painting at its best can only be an imperfect impression of an idea.

The Abstract Expressionists have been trying to communicate their ideas to us more directly and in purer form than has ever been attempted before, by using non-objective shapes, colors, and textures. This is a legitimate approach to art because realism too often gets in the way of expression.

However, we question those Abstract Expressionists who say that the "act of painting" itself is the important thing. This is certainly a retrogressive theory of painting and one which opens the door for the monkeys in the Milan and Baltimore zoos and for the two-year-old girl in California who have won critical and financial success as Abstract Expressionists. A glorification of non-thinking, it has led to the current criterion for judging an Abstract Expressionist painting - that unusual use of a medium is equivalent to artistic excellence.

A work of art should be judged on the basis of communication - what is communicated and how it is communicated. But nobody knows what it is that the Abstract Expressionists are trying to communicate. One Abstract Expressionist doesn't know what another is saying except on the most superficial of levels. As one critic has put it, "They are artists talking to themselves".

The Abstract Expressionists have failed to communicate -- or

to put the same thing another way, we have failed to understand. But the blame should be on the Abstract Expressionists for being so unrealistic in this time and place. Possibly on other planets this form of communication is understood, but here Abstract Expressionism is probably 500 years ahead of its time, and until people are capable of something like extra-sensory perception they cannot interpret these personal symbols beyond an appreciation of them as design - not as art.

Clifford Wrigley

The editorial "The Failure of Abstract Expressionism" was made available before publication to the seniors in the Painting and Illustration division. We are pleased to print the following two responses expressing different points of view.

We welcome readers' opinions. Sign them and drop them into the Intaglio box.

on abstract and non-objective art

The purpose of this short statement is to dissolve the prejudice and ill-conceived ideas against abstract expressionism, the so-called "new art of today". It is a firm belief of the author of this statement that these prejudices have been instilled in the minds of both student and layman by narrow-minded teachers and art critics who have never been able to dispose of their own prejudices already set by the academic dogmas of the last generation of teachers. Society has never been able to accept change without confusion and frustration. When this change is forced upon them, they learn to hate and ridicule it rather than try to understand it. This hate, passed from generation to generation, has become blind hate and ignorant prejudice.

Despite ridicule and persecution, abstract art has survived for nearly four generations. It began in the early 1880's when Cezanne left Paris and the Impressionist movement for Provence to conduct experiments in plastic rhythms. By 1890, Van Gogh, Gauguin, and Rousseau were also conducting experiments in a like manner. It is obvious now that the art which is commonly believed to have been started after the war is some seventy or eighty years old. The art of today is merely an outgrowth of the foundations laid by these great masters.

The problem lies not in the fact that the change came about so rapidly, but perhaps in the fact that society accepts change so slowly. It was previously thought in the late twenties that the merits of abstract expressionism lay in its novelty of technique and were a product of a rebellious generation. It was considered an undirected experiment designed to draw attention

to the artist. This is not necessarily true today to any great extent. Abstract art is more widely accepted by the general public, perhaps even by the majority. This is not to say, however, that it is more widely appreciated by the public. Most intelligent people have come to accept it as a legitimate form of art, admitting that they personally do not understand it. Others accept it simply because it is fashionable.

The question often raised by a person confronted with a work of this sort is "What is it?" or "What is it supposed to mean?" The merits of an abstract or non-objective painting do not necessarily lie in subject matter but rather in color, form, visual texture, and most important, in spatial relationships. Need a song or concert have words in order to be appreciated and understood? Does one find it compulsory to find subject matter in Bach or Mozart or Tschaikovsky? Certainly not, for the merits of music are found in rhythms and harmonious chords. Similarly, in painting and all the fine arts words of description are superfluous and unnecessary to a sensitive and intelligent being.

Ronald Ghiz

statement

We have been asked to write a rebuttal to the editorial in Intaglio on abstract expressionism. We feel no defense is necessary. This is our statement:

In the evolution of man, the process of developing his intellect has been entirely left up to himself. It has not been easy, for once a man has developed his mind beyond the levels of others, he must elevate his fellow man.

Some people expect to be told how to understand or be pulled to the next level, but the level is often intangible and has to be reached from within, i.e., life. Man can have explanations given to him or he can read many interpretations of life, but he forgets that each statement is someone's personal reaction and that reaction will not be the same for him. The only way man can cope with and understand life is through his own reactions and involvements.

The arts are an expression of man's personal understanding and reaction to life. So, therefore, abstract expressionism is a mode of interpretation of life today.

Amelie Prescott
David Gricus
Ann Rafferty

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INTAGLIO

fall 1963

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by the students of Massachusetts College of Art

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cover:

A blotter drawing set with artype. Reproduced by offset in the school colors.

Design by Clifford Wrigley. Subsequent designs will be by Charles DiMascola, William Mahan, and Philip Parisi.

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Here and There

Philip McPhee



Senior T.E. student Philip McPhee was an outstanding defenseman on last year's national amateur hockey championship team -- of the U.S.! Phil's team, the Arlington Arcadians, dominated the New England League and defeated the Western championship team from Detroit 6-2.

Five M.C.A. students and two faculty members were exhibited at the Boston Arts Festival last summer. The students were seniors Paul DeCoste, Peter Fraser, Bernard LaCasse, and Timothy Sweeney who graduated last June. Faculty members were David Berger, and Lawrence Webster.

The works of 151 persons were chosen by the so-called Buffalo system from among over 1700 entries by jurors Edward Hopper, Robert Motherwell, and Henry Varnum Poor. Under the Buffalo system approval by only one juror is required for acceptance.

Last summer Mr. Kenney and Mr. Covert participated in an experiment in education at Phillips Academy, Andover, called the "Summer Institute in Visual Perception". Intaglio plans to discuss this in a future issue.

Mrs. Von Landau conducted a weaving seminar at Worcester Craft Center, and also made a Scandinavian rug, 6 by 8 feet, containing 41,965 knots.

Mr. Greenfield was commissioned to design the Young Israel Synagogue in Brookline.

Mr. Burnett was sent to cover the Freedom March in Washington by the Boston Globe in which his drawings of the event were published. He also won first prize at the New England regional show in Beverly.

Dr. Coghlan spent part of her vacation behind the Iron Curtain at Sopot, Poland, called "the Monte Carlo of the Baltic Sea".

Phyllis Gowen designed the Pelikan ad in this issue, and Gail Franklyn the Robert Simmons ad.

Two senior fashion girls, Marjorie Crawford and Marion Sitnick opened a shop in Hyannis last summer. In partnership with Alan Kueny, they called themselves The Designers Three, made dresses and leather goods, and sold various objects of art.

Mrs. Bee, manager of SAMARC CLEANSERS, will give M.C.A. students the free opportunity to show their art in her front window next summer.

Do you receive literature concerning events in the art world? Please save it for the bulletin board on the second floor so all can see. Pass it on the Charlotte Gladding, or Christine Garvey, both in Senior 1A.

FROM STUDENT ASSOCIATION PRESIDENT

I would like to take this opportunity to congratulate the staff of Intaglio for the fine job that it has done in this inaugural issue of the college magazine.

The Student Association intends to work just as dilligently to make this a successful year. In order to make the Student Association a success your delegates will attend many meetings, talk to innumerable people, and devote a considerable amount of their time. I ask that you be cognizant of their efforts, listen when they give their reports to you. Ask them questions and express your views. This is the most effective way that the Student Association has of knowing what your feelings are.

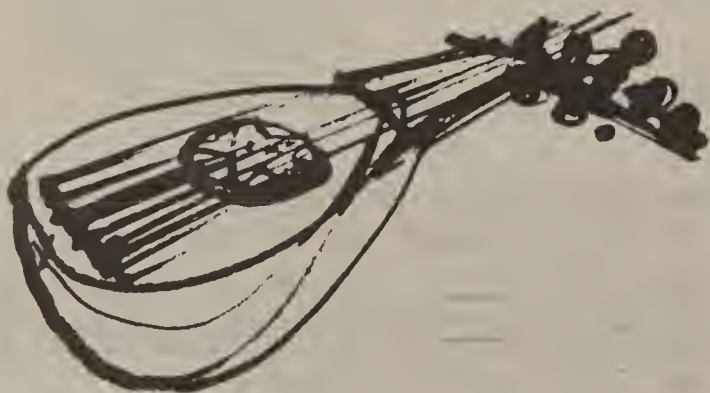
The Student Association meetings are open to anyone who wishes to attend. If, for any reason, you desire to come to a meeting, please do! The Student Association office is open every Thursday at noon. All the officers will be there at that time to talk with you.

If you have a complaint, don't just talk to your friend about it. Tell your delegate, or come to see us directly. The Student Association can help only if we know how you feel. The Student Association is your most powerful tool. Use it!

Sincerely,

Student Association President

Brian Jefferson



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